

---

# Walt Stanchfield 17

---

Notes from Walt Stanchfield's Disney Drawing Classes

**“Doodling vs Drawing”**

**by Walt Stanchfield**

## Doodling vs Drawing

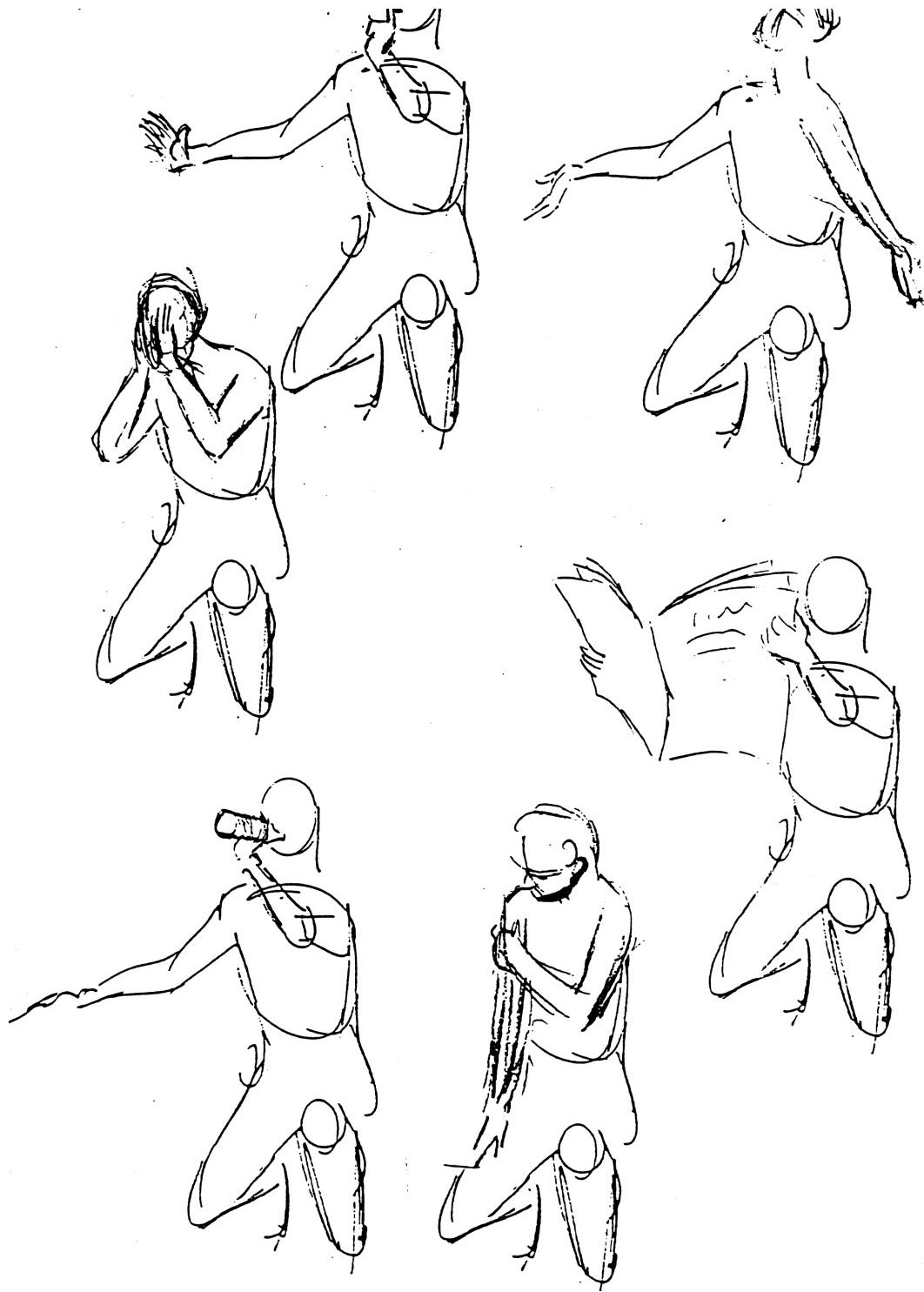
### DOODLING vs DRAWING

To doodle according to the dictionary means to scribble aimlessly. A drawing on the other hand has an aim, it has a reason for being. It may be an illustration, a depiction, a caricature, a recording of some incident, a person, or a decoration. When making a drawing for animation or for animation study it must be saying something, that is, depicting an action or a mood, otherwise it becomes a mere doodle.

To further investigate the use and importance of gestures to portray an action or a mood, I have taken a couple of simple but expressive drawings that were made in our action analysis session and altered them to fit other possible meanings. The two drawings (*see next page*) have what you might call a basic stance, one standing and one kneeling. Notice how, by changing some of the extremities, the whole attitude is changed. That is because these postures and gestures are a part of the universal language of gesture. Posture, pose, carriage, manners, bearing, movement all tell what kind of person it is and what that person is doing or thinking. When certain gestures are drawn we "read" the pose quickly because we are educated as to their meaning. This makes it possible to communicate in a visual way. A good pantomimist can tell all manner of stories by gesture alone. This is part of the animator's "vocabulary" too, for in telling a story in cartoons - he must use visual means. He cannot relax into the luxury of doodling, for his drawings have to "say" something, must communicate something.

So .... whenever studying drawing to better yourself for animation, don't doodle (draw aimlessly), draw with a purpose - go for the gesture. Save your doodling for telephone calls.

## Doodling vs Drawing



## Doodling vs Drawing

